

BOULDER IN THE SUN

AIN'T MISBEHAVIN'

BLACK HISTORY MONTH IS

HOT

AT NEWARK SYMPHONY HALL

SWEET SATURDAY NIGHT

ODETTA & THE MITCHELL-RUFF DUO

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this year!

An Illustrious Past

Originally called the Salaam Temple,
Newark Symphony Hall was dedicated
on October 3, 1925, as a grand monument
to the "Roaring Twenties" by
the Ancient Arabic Order of
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This Historic Landmark has seen
performances by the world's greatest
artists like:

Rachmaninoff - Rubenstein

Paderewski - Heifetz

B. B. King - Barry White

Horowitz - Menuhin

The Ballet Russe de Monte Carlo

Jennifer Holiday - Roberta Flack

Toscanini and the NBC Symphony Orchestra

Eugene Ormandy and the Philadelphia Orchestra

Gladys Knight and the Pips

The Metropolitan Opera National Company

As a common home for some of the region's finest performing
arts and entertainment groups, Newark Symphony Hall is truly a
"center for the arts" for all of New Jersey.



Programs made possible with funds from the City of Newark, Kenneth A. Gibson, Mayor,
and the New Jersey State Council on the Arts/Department of State.

A Grand Future

Continuing the tradition, Newark Symphony Hall Corporation will present a kaleidoscope of family performances in the coming months.

This Spring Newark Symphony Hall will bring jazz back to downtown Newark with "Jazz Fridays". Co-sponsored by WBGO-FM, Jazz 88 in Newark, "Jazz Fridays" will offer a different artist in the Newark Symphony Hall Terrace Room every Friday evening, beginning March 7.

Also this Spring, "Off-Broadway On Broad Street", an experimental theatre series of seven plays by four theatre companies, will continue in the Newark Symphony Hall 1016 Space. Plays include the Ironbound Theatre production of playwright Christopher Durang's *BABY WITH THE BATHWATER*, and four musical plays by The Family theatre group directed by Marvin Felix Camillo, with their Calypso version of Chekhov's *THE MARRIAGE PROPOSAL*, and *THROW DOWN*, a critically acclaimed new play using boxing tales to illustrate heroism and growth, and their Easter production, *THE CRUCIFIXION*.

Next season, you will see a family programming series offering magical and magnificent productions at an affordable price. We want to make your visits to Newark Symphony Hall extraordinary experiences you will never forget.

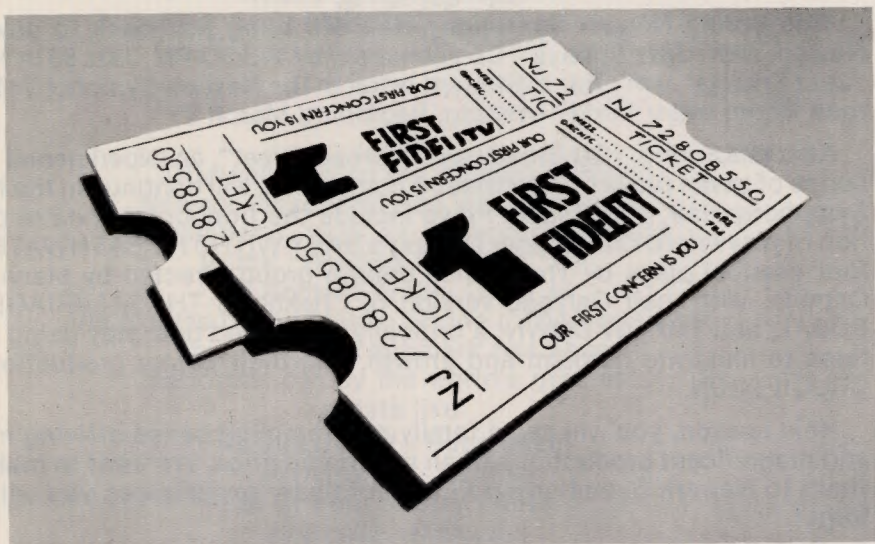
"Sprucing Up"

Newark Symphony Hall plans a \$9 million building improvement program which will make it easier and more comfortable for to attend your favorite performances. During the next few months, you will notice improvements during each of your visits which will make Symphony Hall seem lighter, more elegant, more convenient, and more comfortable.

The centerpiece of these improvements is the construction of a three-level parking garage scheduled for completion by the end of 1988, with special attention paid to lighting and security, connecting directly to the central lobby.

Inside the theatre you will sink into all new, wider seats to be installed this summer, with more aisle lighting and extra legroom between rows. You will find expanded and improved rest room facilities and new high-speed elevators to all seating levels.

You will be a part of all this "sprucing up" so that Newark Symphony Hall can show off its position as the Premier Concert Theatre in New Jersey.



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**Newark Symphony Hall Corporation
Presents**

Odetta & The Mitchell-Ruff Duo

Friday, February 21, 1986

7:30 pm



**Dwiki Mitchell, Piano
Willie Ruff, Bass & French Horn
Odetta, Guitar and Vocals**

Musical Selections Will Be Announced By The Artists.

The MITCHELL-RUFF DUO is represented by Sheldon Soffer Management, Inc., 130 W. 56th St., New York, NY 10019. ODETTA is represented by Kazuko Hillyer International, Inc., 250 W. 57th St., New York, NY 10019. ODETTA records for Vanguard Records.

ODETTA

Biography

A dynamic force in the American folk music scene for more than three decades, Odetta was born in Birmingham, Alabama, moved to Los Angeles when she was six, and started private voice lessons at the age of 13. As a teenager she appeared at the Turnabout Theatre in Hollywood, and during a summer vacation from Los Angeles City College, performed with a road company of "Finnian's Rainbow" in San Francisco. There she heard a wide selection of folk music, learned to accompany herself on a guitar — a gift of a friend — and began her folk music career performing around San Francisco.

In 1950, Odetta made her first professional appearance at the Hungry "i" and soon became a Wednesday night regular, playing for \$25.00 a night. She next began an open-ended engagement at the Tin Angel, and rave reviews in the *SAN FRANCISCO CHRONICLE* and other papers helped establish her first large following. From the Tin Angel, Odetta was booked at New York's Blue Angel, appearing on a bill with comedienne Kaye Ballard. During this time, Odetta first met Harry Belafonte and Pete Seeger, musicians who have remained close personal and professional friends. She went on to do club dates, recitals at colleges and universities, and solo concerts in the major halls the world over, including Europe, Russia, Japan, Africa, and Israel.

During the past decade, Odetta has ventured into new areas with featured performances in Arthur Miller's "The Crucible" at Stratford, Ontario, her dramatic debut, and Paul Zindel's "The Effects of Gamma Rays on Man-in-the-Moon Marigolds" at Halifax, Nova Scotia. Her Broadway debut will be the starring role of Cobalt Blue, in Tony Morrison's musical "New Orleans." She has also appeared in the bicentennial opera, "Be Glad Then, America," performed at Pennsylvania State University with the Pittsburgh Symphony Orchestra under Sarah Caldwell, and was the featured singer in "With Timbrel and Dance," with the Cincinnati Ballet Company, Chorus, and Orchestra, in Cincinnati and on an Eastern tour including New York City.

Odetta's appearances include the world's major Festivals: Newport Folk, New Orleans Jazz and Heritage, Montreux Jazz as hostess, Music at the Vineyards, Chattanooga Riverbend, and annually at the New York Folk Festival, which chose her to be the recipient of the first annual "Special Folks" Award. Her many recordings have appeared on the Fantasy, Tradition, Vanguard, RCA Victor, Verve/Forecast and Polydor labels.

She participated in the Civil Rights March in Selma, Alabama and in the 1963 and 1983 Washington marches. A special concern is raising money to support, and call attention to, the Folk Music Archives at the Library of Congress.

THE MITCHELL-RUFF DUO

Biography

The Mitchell-Ruff Duo — "the oldest continuous group in jazz without personnel changes" — was officially formed in 1955 when the pianist Dwiki Mitchell and the bassist and French horn player Willie Ruff left Lionel Hampton's band to strike out on their own. But its real origins go back even earlier — to 1947, when they were servicemen stationed at Lockbourne Air Force Base, near Columbus, Ohio. Mitchell, a 17-year-old pianist with the unit band, needed a bass player for an air force radio show, and he saw a likely candidate

in the newly arrived Ruff, who at that time only played the French horn. "He was just a kid, 16 years old," Mitchell recalls, "with a lot of hair, fire-engine red, practically down to his eyebrows. But he had all this energy, and he was eager to learn. So I taught him. Every time he made a mistake I said, 'You got to stand in the corner,' and he hated that, and he'd scream and holler — he had the loudest scream you ever heard. But he never made the same mistake again."

The Mitchell-Ruff Duo

Ruff has been a fast learner ever since, with no visible loss of energy, and the friendship that was formed in 1947 between two small-town Southern boys — Mitchell is from Florida, Ruff from Alabama — has deepened over the years into the warmest collaboration, one that has taken them to the top of their profession and to many corners of the world. It was the Mitchell-Ruff Duo that introduced jazz to the Soviet Union, in 1959, playing and teaching at conservatories in Leningrad, Moscow, Kiev, Yalta, Sochi and Riga; and it was the Mitchell-Ruff Duo that brought jazz to China, in 1981, playing and teaching at conservatories in Shanghai and Peking. Before the first trip Ruff taught himself Russian, his seventh language, and before the second trip he learned Chinese, thereby enabling him to explain to his listeners, in their own language, the roots and lineage of American jazz, with Mitchell demonstrating on the piano. Teaching and learning have been strong currents in the lives of both men.

Only once, after their military service, did they go separate ways and lose touch. Mitchell studied at a conservatory in Philadelphia for two years and then joined the band of Lionel Hampton, who had heard him playing in an air force band and told him he wanted him to be his pianist. Thus Hampton became the first in a long line of legendary jazzmen — a line that was to include Dizzy Gillespie, Count Basie and Miles Davis — who became devout admirers of Mitchell's awesome technique, his stunning harmonies and his boundless range. He is a pianist who can do it all. Relatively unknown to the public, he is a giant to his peers.

Ruff, meanwhile, went to the Yale School of Music, choosing it because he wanted to study with one of its faculty stars, the composer Paul Hindemith. Upon receiving his master's degree in 1954 he tried to get a position with an American

symphony orchestra, but found that Black musicians were not yet welcome in those ranks. Instead he accepted a job as first French horn with the Tel Aviv Symphony. Not long before he was to leave he happened to watch "The Ed Sullivan Show" and saw on his TV screen not only Lionel Hampton's Band but — to his surprise — Mitchell at the piano. Ruff, invited to join Hampton's band, jumped at the chance to be reunited with Mitchell and never did get to Israel. But he has made up for his lack of travel in recent years as a part-time film maker. Film is an important teaching tool to him — he is a professor of music and of Afro-American Studies at Yale — and he has visited the pygmies of the Central African Republic, the master drummers of Bali, the tribesmen of Senegal and various other remote societies to make films about their drum music and language. Since the mid-1960s their main format has been the college concert.

Ruff is a man on the move, constantly generating new projects to supplement an academic and artistic life that is already full. He is a curator, for instance, of the Duke Ellington Fellowships, a program that he created at Yale which brings the giants of Black American music to New Haven throughout the year to teach at Yale and in the city's predominantly Black public schools: singers like Odetta and Bessie Jones, arrangers like Benny Carter, tap dancers like Honi Coles and instrumentalists like Charlie Mingus and Dizzy Gillespie.

Mitchell, meanwhile, stays in his New York apartment, occasionally teaching but mostly practicing the piano from morning to night, gladly leaving the details to a partner who obviously thrives on them, waiting for Ruff to call and let him know where they are going to play next. As he has learned, it could be Seattle or Senegal. "If it sounds all right to me," he says, "I just tell him, 'O.K., Ruff, let's go.'"

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**Newark Symphony Hall Corporation
Presents
The Gordon Crowe Production of
Sweet Saturday Night**



**A Celebration of Street & Social Dance
Starring**

**Mama Lu Parks and Leon Jackson
With Special Guest Star Chuck Green
Introducing Ms. Jacquii Marshall**

And The Sweet Saturday Night Ensemble

Marion Cooper Jr., Tanya Gibson, Kyme Hersi, Walter Ince,
Kimberly Jones, Rory "Boy Wonder" Mitchell, Amanyie Payne,
Steven Xavier Ward, Clyde Wilder.

Featuring the Rudy Stevenson Band under the direction of Rudy Stevenson and
assisted by Neal Tate.

Sweet Saturday Night is a tribute to and celebration of the spontaneous explosion of Black street and social dancing that has influenced America's popular culture for over 300 years. It summons forth a tradition in which music and movement come from the same source, intertwined and inseparable.

It focuses on four elements of the urban folk dance: the use of the voice and body as melodic instrument and drum, the intoxication of the fancy foot work, the quality of the inherent game and competition of many of the dances, and the spontaneous assimilation and invention of new forms.

SCENARIO

Scene 1: (Prologue) STREETS OF THE CITY

- A. Rap and Electric Boogie
- B. Street Dancers
- C. Vocalist and Ensemble
- D. Do-wop singers
- E. Transition tape/Rap and sound effects

Scene 2 AFRICA . . . THE BEGINNING

- A. Processional
- B. Masquerade

Scene 3 DANCE CONGO SQUARE

- A. Call and response song with percussion
- B. Calinda and Quadrille

Scene 4 PLANTATION DANCES

- A. Patting Juba
- B. Broom Dance and Buck and Wing
- C. Contest Juba

Scene 5 RAG TIME DANCES

- A. Promenade
- B. Cakewalk

Scene 6 BOURBON STREET

- A. Funeral
- B. Mar de Gras and Second String

INTERMISSION

Scene 7 HARLEM NIGHTS

- A. Rent Party/Radio Broadcast
- B. Ballroom
- C. Jitterbug Contest

Scene 8 DANCE HALLS AND DISCOS

- A. Bandstand Show
- B. Ruth Brown Set
- C. Disco Dance Party

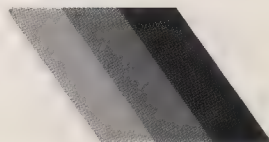
Scene 9 (Epilogue) TAKING IT TO THE STREETS

- A. Rapping
- B. Breaking and Electric Boogie

NJ Transit honors
the men and women
who changed
the course of
black history.
And salutes
the youth who will
blaze tomorrow's trails.

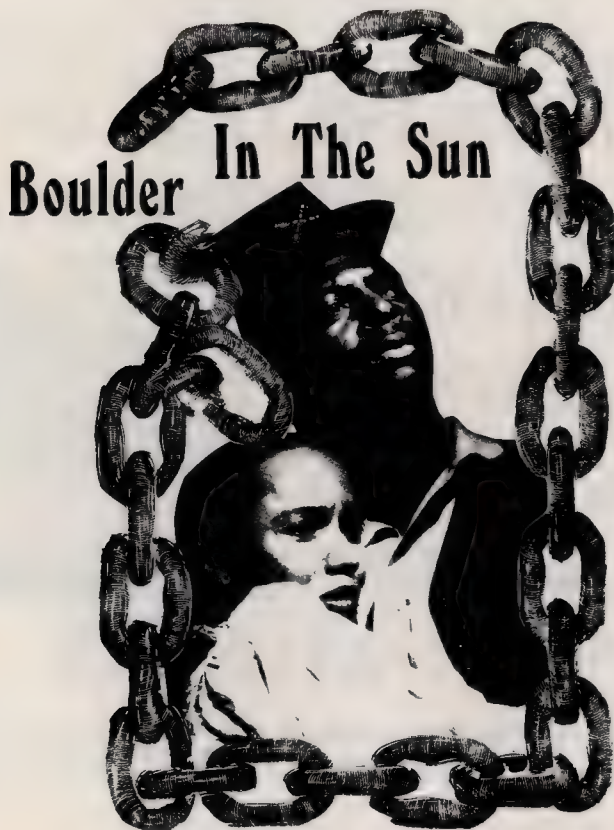


NJ TRANSIT



THOMAS H. KEAN, GOVERNOR
ROGER A. BOIDMAN, COMMISSIONER OF TRANSPORTATION
JEROME C. TREMO, EXECUTIVE DIRECTOR

**Newark Symphony Hall Corporation
Presents**



**January 23 - March 1, 1986
Wayne Slappy, Playwright**

Randy Frazier, Director
Willie R. Gibbs, Technical Director
Zebedee Collins, Lighting Designer
Gwen Nelson, Make-Up Designer

Ed Fleming, Stage Manager
Albert Dial, Scenic Designer
Karen Perry, Costume Designer
William "Winkie" Sykes,
Sound Designer

**Produced by Wayne Slappy
& Newark Symphony Hall Corporation**

Theme song "BOULDER IN THE SUN" written by "WINKIE" SYKES and SHAZEL FITZPATRICK.

SPECIAL THANKS: Leonora Brazell-Rafua, Muriel Snead, Georgiana Wright, Gail Mitchell, Tamara Miles, Franklin Walker, Ron Gray, Glenda Wimberley, Diane Whetstone, Robin Jarrells, Clarence Lilley, Friends of Newark Symphony Hall, The Costume Collection/Theatre Development Fund, Inc., Margery Reifler Dunn, FEDAPT, Woodie King, Jr., New Federal Theatre, Ensemble Theatre Company, Whole Theatre Company, Paula Bishop Washington, Evelyn Turner, Miriam H. Johnson, George Miller, Nannie Dennis, Don McCormick, Sid Rothbard, Glen Frieson, Valerie Price, Vonda Briddell, Judy Johnson, Pam Goodlow, and my entire family for your support and encouragement.

Art Exhibition in the 1016 Gallery by Willie James Cole, Jr., as the second of four commissioned for "Off-Broadway on Broad Street".

Actors
(In Order of Appearance)

Robert Clements	Grandpa/Frederick Douglass
Michael Smith Guess	Moses
Peter Gannon	White Man/Rev. Owens/Gen. Grant/Pvt. Daniels
C'Esther L. Wooten	Sarah
Gwendolyn Ricks-Spencer	Clara Mae/Harriet Tubman
Derek C. Lilly	Matthew
Patricia A. Clement	Aunt Ginny/Ida
A.J. Johnson	Floyd
Lee Simons, Jr.	Ben
Tom Reid	Master Wallace/Pres. Lincoln
Gail Tishcoff	Minnie/Mrs. Wallace/Black Woman
C.M. Yates	Soldier/Randall/Higginson
Cyrus Lee Simmons, Jr.	Otis

Scenario

ACT I

- Prologue: The Jackson Farm, 1871.
Scene One: The Wallace Plantation in Lewistown, Maryland, 1861.
Scene Two: Underground Railroad meeting in woods nearby.
Scene Three: Moses Escapes.
Scene Four: Master Wallace Begins His Pursuit.
Scene Five: Moses Nears the Pennsylvania Border.

ACT II

- Scene One: Moses Meets Otis in the woods east of Blue Ridge Summit, 1862.
Scene Two: The Rally.
Scene Three: Decorations and Death, retreating from Chancellorsville, 1863.
Scene Four: The Trap Is Set, near Vicksburg, 1863.
Scene Five: The Final Confrontation.
Epilogue: The Jackson Farm, 1871.

BOULDER IN THE SUN is the story of fugitive slave Moses Armstrong Jackson, who follows his principals to heroism as a Major for the Union army in the Civil War. It is a tale of American values — about the maze of decisions which catapult ordinary people into the history books because they dare to choose, and about the dreams of two young people in love.

Through the eyes of Grandpa Jackson, we see Moses forced to flee the Maryland breeding farm of Master John Wallace, leaving behind Clara Mae, the woman he

loves. Safe at a Pennsylvania "station" of the Underground Railroad, Moses meets Harriet Tubman and Frederick Douglass who inspire him to join other former slaves in the Union army so that their loved ones can be free. His gallantry and self-less leadership earn him the rank of Major, and bring him to the attention of Colonel Thomas W. Higginson and General Ulysses S. Grant. We share Moses' fears and triumphs during the battle for Vicksburg — pivotal to Moses, and the Union cause.

The Cast

(Boulder In The Sun)

CYRUS LEE SIMMONS, JR. (BEN) Among Cyrus' recent stage credits is a multi-character performance in the AUDELCO Award winning musical "Flat Street Sa'day Nite." Other performances include "The Dreams of Dr. King," and "The Memphis Mission." An active member of Olac Repertory Ensemble, he received his training at Hobart College and has studied under D.W. Griffith and Charles Turner. This is Cyrus' introduction to Newark theatre-goers. He hopes to develop a long and fruitful relationship with the New Jersey theatre circuit.

PATRICIA A. CLEMENT (AUNT GINNY/IDA) Patricia is the recipient of the 1985 AUDELCO Award for Outstanding Performance in a Musical By a Female for her role in "Flat Street Sa'day Nite." A graduate of Howard University, this is Ms. Clement's second appearance in the Newark area.

DEREK LILLY (MATTHEW) a recent graduate of Arts H.S. and native of Newark, Derek's credits include "Adaptations," "Guys and Dolls," "Sugar" (a stage adaptation of "Some Like It Hot"), and "Sam Carter Belongs Here." Derek hopes that "Boulder" will aid in launching his theatrical career and wants to become a director.

TOM REID (MASTER WALLACE/PRES. ABRAHAM LINCOLN) Tom is an accomplished actor who has played in "Hot L Baltimore," "It's Called The Sugar Plum," "Antigone," "Blood Wedding," "Funny House of A Negro," and many others. He has performed in such theatres as the Douglas Fairbanks, Cynthia Belgrave and Aaron Davis Hall. In March he may be seen at Davis Hall in Brecht's "Caucasian Chalk Circle."

GAIL TISHCOFF (MRS. WALLACE, MINNIE, BLACK WOMAN) Recently seen in Safiya Henderson-Holmes' "I'll Be Home Soon" at 18th St. Playhouse, Gail has appeared in many plays Off and Off-Off Broadway. Also a mime/improviser, she's played N.Y.C. clubs and churches doing 100% audience-suggested shows, with Tony Montanano Productions. She has created and performed original material in Maine, Vermont and New Hampshire.

C.M. YATES (RANDALL/SOLDIER/COLONEL HIGGINSON) recently completed a 9 month tour with the National Players (Wash., D.C.) as Siluious in "As You Like it" and as Tragedean in "Rosencrantz and Guildenstern are Dead." An East Orange resident, Yates grew up performing with Yates Musical Theatre.

LEE SIMON, JR. (MOSES) has appeared in several productions in the New York area. Most recently, Lee performed in the 25th Anniversary of "A Raisin In The Sun" as Walter Lee. He has also received critical acclaim for his performances in "Rainbow Showland" and his N.A.D.S.A. award for his performance in "Tou Jous Le Meme." His TV and film credits include Another World and the upcoming motion picture entitled "Street Trash."

C'ESTHER WOOTEN (SARAH) is a native Newarker. A seasoned actress, C'Esther has performed principle roles in "Ain't Supposed to Die a Natural Death," "Dutchman," "Sirens," "The Mighty Gents," "Once You Stop Learning," "Jack: The Musical Fantasy." C'Esther's TV credits include "Thank God" which was featured on Tony Brown's Journal.

GWENDOLYN RICKS-SPENCER (CLARA MAE/HARRIET TUBMAN) made her New York debut in the Off-Broadway revival of A. Marcus Hemphill's "Inacent Black & The Brothers" at the Billie Holiday theatre in the title role. She has appeared regionally in such productions as "Medea" at Karamu House in Cleveland, Ohio; "Booths" at the Attic Theatre in Detroit and in "Butley" with Nicholas Pennell at the Mendelson Theatre in Ann Arbor, Michigan. Other roles include Beneatha in "A Raisin in The Sun," Lutiebelle in "Purlie," Leontine in Feadeay's "The Happy Huntsman" & Gloria in Lanford Wilson's "The Gingham Dog."

A.J. JOHNSON (FLOYD), an AUDELCO Award winner, was last seen in the musical "Flat Street Sa'day Nite." Some of his other acting credits are "Gangsters over Harlem," "Zoo Story" and "Death of a Klansman." A.J. received an 1985 AUDELCO Award for sound design for the production "Odessa" written by Ms. Ira Jeffers. A.J. says "love, peace, happiness and hail to the almighty."

The Cast

(Boulder In The Sun)

ROBERT TATHON CLEMENTS (GRANDPA) is a native of Hartford, Connecticut and born under the sign of Aquarius—Aquarius Cleaners that is. Robert's most recent appearance was as Alphonse Frankenstein in the original musical comedy "Frankenstein: New Wave." He can be seen currently as the lead in York's video "It's Only A Dream." To the audience he suggests, "Striving for excellence is tantamount to success."

ALBERT DIAL (SET DESIGNER) a fixture for many years, Al has designed or constructed sets for Melvin Van Peebles, "Ain't Supposed To Die A Natural Death," "Emperor Jones," Baraka's "Dutchman" and "The River Niger" for T.U.I. His other theatre credits include stints with N.E.C., New Federal Theatre and the Garden State Ballet tour of "The Nutcracker Suite." To those in attendance Al says, "Let's keep theatre alive in Newark!"

GWENDOLYN NELSON (MAKE-UP ARTIST) is a graduate from Wilfred Academy and studied theatre make-up with Beth Roth and Mark Traynor. Her credits include "I Love You Forever," "The Zoo Story," "Woman and Man In Poetry," "A Son For You," "The Dreams of Dr. King," "Odessa," and "Life At The Limits of Existence" at Theatre In Progress, Amas Theatre, and "Harlem Nocturne" with Andre DeShields. She received an AUDELCO award and nomination for her work in "Flat Street Sa'day Nite" and "Odessa."

MICHAEL SMITH GUESS (OTIS) a product of Newark and graduate of East Side H.S., Michael's theatre credentials include "Raisin In The Sun," "Welcome to Black River," "Malcolm's Time," "The Cage," and "Othello." Michael has performed in various theatres throughout the East Coast. To his family, friends and hometown he hopes for a growing fervor for theatre.

PETER GANNON (WHITE MAN/REV. OWENS/GEN. U.S. GRANT) recently portrayed the Sheriff in the AUDELCO award winning musical "Flat Street Sa'day Nite." Peter has appeared in numerous Off-Broadway plays as well as daytime soap operas and films.

EDWARD FLEMING (STAGE MANAGER) has stage managed productions of "Don't Bother Me, I Can't Cope" and "Now is the Time" for T.U.I. Also a versatile actor and director, he says "Thank you cast and crew for making it easy."

RANDY FRAZIER (DIRECTOR) was an AUDELCO nominee for his 1984-85 direction of C. Dumas' "Return to the River." Randy has acted and directed for Theater In Progress, The Frank Silvera Writers' Workshop, New Federal Theater, Theater of the Open Eye, The Samuel Beckett Theatre and many others. He has performed on Search For Tomorrow, Loving, All My Children, Ryan's Hope, One Life To Live and the ABC afterschool special, "I Want To Go Home." His most recent film credit includes John Syle's "Brother From Another Planet."

KAREN PERRY (COSTUME DESIGNER) is a native New Yorker raised in New Jersey. In the 10 years that span her career in theatre, film and TV she gives all thanks to God and Luck. Her theatre credits include the Public Theatre's "Joinin'," "Henrietta" for N.E.C. and "Toussaint: Angel Warrior" for the Frank Silvera Writers' Workshop. Her film credits include "Brother From Another Planet" and "Streetwalkin'," and the soon to be released "Hang Tough." Look for her TV special on PBS (WNET) "Voices and Visions" entitled "Langston Hughes." As always, "Thanks to Amber."

WILLIAM "WINKIE" SYKES (SOUND DESIGNER) a native of Plainfield by way of Newark, is an accomplished percussionist. He wishes to thank God, his family and friends for their encouragement in this endeavor. "Networking" and "bartering" are two words very dear to his heart. Having sat in on or recorded with many noted musicians, he has gained vital experience as a sound technician.

WAYNE SLAPPY (PLAYWRIGHT/PRODUCER) is proud of his Newark roots. Wayne has been a Newark school teacher for nearly 11 years. He wishes to thank his ancestors for the material, his family and friends for their support and God for the inspiration and words. "It was important to me that BOULDER IN THE SUN premier in my home town. I hope you enjoy it!"

Remembering The Triumphs of the Past & The Hopes of our Collective Future



Council Members (left to right):

Sharpe James, At-Large; Anthony Carrino, North Ward; Henry Martinez, East Ward; George Branch, Central Ward; Ralph T. Grant, Jr., President; Marie L. Villani, At-Large; Donald M. Payne, South Ward; Donald Tucker, At-Large; Ronald L. Rice, West Ward

**The Newark Municipal Council
Salutes**

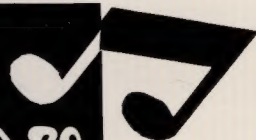
**Black History Month at
Newark Symphony Hall**

Newark Symphony Hall Corporation

Presents



AIN'T MISBEHAVIN'



The rollicking Fats Waller musical

Sunday, March 2, 1986

3 p.m. & 8 p.m.

RICHARD MALTBY, JR., an Ivy Leaguer theatrical whiz kid whose father had been a successful band leader, resisted when MURRAY HORWITZ, an actor and former circus clown, insisted there was a show in FATS WALLER'S life and music. Maltby's idea of making music was totally opposed to Waller's and jazz's extemporaneous composition. But he was immediately overwhelmed when he heard the songs, and committed himself completely to the project.

With Maltby as Director and Horwitz as Associate Director, the original shoestring version of AIN'T MISBEHAVIN' opened February 8, 1978, and was an immediate smash hit. The cast included Irene Cara, Nell Carter, Andre De Shields, Armelia McQueen, and Ken Page, with Luther Henderson as the Musical Director. After 30 sold-out showcase performances, it was whisked into a Broadway theatre where it earned the New York Drama Critics Circle and Tony Awards as Best Musical, plus special awards for cast and creative staff.

THOMAS "FATS" WALLER (1904 - 1943) was one of the first Black superstars. He was a pianist with a style that influenced jazz and swing music, a composer for Broadway and records and a singer with

a distinctive comedy style. Legendary at an early age, he composed over 500 tunes (he never wrote the lyrics,) wrote the scores for two Broadway shows (KEEP SHUFFLIN' and HOT CHOCOLATES,) appeared in three feature films and many short motion pictures, had his own nation-wide radio program, and toured triumphantly through the United States and Europe.

His flamboyant personal life contributed to the legend. A giant of a man at 300 pounds, he had an appetite for food, liquor and loving to match. Born in New York and raised in Harlem, Waller taught himself to play the organ at the Abyssinian Baptist Church where his father was a pastor. He dropped out of DeWitt Clinton High School at 15 and got a job accompanying the silent movies at the Lincoln Theatre on 135th Street. Then he began playing at up-town rent parties to make his reputation with other musicians, a reputation which continued to grow until his death of pneumonia at age 39, aboard a Santa Fe train.

If Waller could learn about the worldwide success of AIN'T MISBEHAVIN' he would certainly respond, "One never knows, do one?"

ENTIRE PRODUCTION SUPERVISED BY LARRY ALFORD

Presented by Special Arrangements with Music Theatre International

All music by Thomas "Fats" Waller alone, except where (*) indicated.
Songs not written by Fats Waller were recorded by him.

ACT ONE

"Ain't Misbehavin'"* (1929)
"Lookin' Good But Feelin' Bad" (1929)
"T Ain't Nobody's Biz-ness If I Do"* (1922)
(The first song recorded by Fats Waller)
"Honeysuckle Rose" (1959)
"Squeeze Me" (1925)
"Handful Of Keys" (1933)
"I've Got a Feeling I'm Falling"* (1929)
"How Ya Baby" (1938)
"The Ladies Who Sing With The Band" (1943)
"Off-Time"* (1929)
"The Joint Is Jumpin'" (1938)

ACT TWO

ENTR'ACTE

"Spreadin' Rhythm Around" (1935)
"Lounging at the Waldorf" (1936)
"The Viper's Drag" (1934)
"The Reefer Song"* (traditional)
"Mean To Me"* (1929)
"Your Feet's Too Big"* (1936)
"That Ain't Right"* (1943)
"Keepin' Out Of Mischief Now" (1932)
"Find Out What They Like" (1929)
"Fat And Greasy"* (1936)
"Black And Blue"* (1929)
Finale: Songs by others which Fats Waller
made hits
"I'm Gonna Sit Right Down And Write
Myself a Letter"* (1933)
"Two Sleepy People"* (1938)
"I've Got My Fingers Crossed"* (1935)
"I Can't Give You Anything But Love"*
(1928)
"It's a Sin To Tell a Lie"* (1933)
"Honeysuckle Rose" (reprise)

Did You Know . . .

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